THE CANADIAN INDEPENDENT

OFFICIAL ORGAN OF THE INDEPENDENT THEATRES ASSOCIATION

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TAYLOR TALKS ON CONCILIATION

"Machinery of Conciliation is set up but needs the Oil of Good Will to get it Started" says Nat Taylor, Chairman of the Motion Picture Branch of the Toronto Board of Trade.

EDITVIEWS

By S. H. Falk

CELLULOID HISTORY AND LITERATURE

"Movies are the literature of today and the greatest civilizing factor the world has ever known.

"Never in history . . . not since hands scratched the record of their conquests with burnt sticks on the side of a cave or on up through the Egyptian papyrus, and the wax-and-stylus stage, to the invention of the Guttenberg press, has there been a medium of expression to equal celluloid . . . the celluloid that carries the living, breathing characters and their words to the farthest corners of the earth for the whole world to see and hear.

"Literature is a reflection of the times . . . and that some movies are not worthy must not be blamed wholly on Hollywood, for they too are a reflection of the times. The prime motive of the motion picture is to entertain, BUT MORE AND MORE WE ARE TRYING TO MAKE THEM FURNISH ENTERTAINMENT WITH CULTURE."

This is a significant pronouncement coming from Cecil B. DeMille, one of the ablest film producers for a considerable portion of the life of the film industry. Mr. DeMille has seen the film grow up from kindergarten to college and then fare forth into the world of human affairs. Together with experience, he has the rare

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Held Over In Toronto

Happy Landing.

Case Against Quebec Exhibs Dismissed

Children To See "Snow White"

The actions taken by the city of Montreal against Raymond Bergan, operator of the Centre Palace theatre, and Joseph Cytrynbaum, operator of Perron Hall, for allegedly admitting children under the age of 16 years to these theatres were dismissed by Recorder Semple, due to the technical omission of authorization for this action by the Attorney-General of Quebec.

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House Committee To Look Into C.B.C.

Premier King has appointed a committee to consider all phases of operation of the Canadian Broadcasting Corporation as a result of recent protests concerning the general nature of the broadcasts, the amount of advertising permitted over its network, and the lack of programs and talent originating in Canada in use by the Corporation.

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Quota Act Out Of Committee Headed For Commons Debate

The British Film Quota Act has passed its initial drafting stage and has been reported out of the Parliamentary Standing Committee responsible for drafting Britain's new Film Bill.

The Bill will now go to the House of Commons for

(Continued on Page 6)

Anti-Block Booking Bill Ok'd By Senate Committee

Senator M. M. Neely's Anti-Block booking measure, on which hearings were held two year's ago, has been reported out favorably by the Senate Interstate Committee.

This bill prohibits compulsory block-booking by motion picture distributors, or the leasing of a lesser number without a proportionate reduction in price. It also requires distributors to furnish prospective lessees with a true synopsis of each film over 2,000 feet.

The bill will be debated on the floor before a vote is called.

Para Wins Anti-Trust Case

Federal Judge Yankivich ruled in favor of Paramount in a suit brought against it by a group of twenty independents charging that block-booking violates the Federal laws. The case also involved non-delivery of certain Paramount pictures on last year's contracts.

The Judge's opinion held that the contracts under which Paramount agreed to deliver a group of pictures "if possible" were valid, but failed to find evidence of restraint of trade. The plain-

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Following the Feb. 16th meeting of the Motion Picture Branch of the Toronto Board of Trade, which was immediately preceded by a meeting of its Conciliation Committee, Mr. N. A. Taylor gave us a brief resume of the history of the present attempt at self-regulation of the motion picture industry in Canada.

Indies Invited

"Until about a year ago, the M. P. Branch of the Board of Trade had no exhibitor representatives other than those of the Famous Players Canadian Corp. In April of 1937, a meeting was called of all branches of the industry and several independent exhibitors were invited to join this organization, myself among them. It was pointed out in this invitation that an attempt will be made to make the Film Section a representative body, so that all factions of the industry may sit down in conclave and achieve a better understanding and work out methods of handling and smoothing difficulties from within the industry itself.

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Current Hits

Snow White and the Seven Dwarfs.
Happy Landing.
Hurricane.
Mannequin.
Buccaneer.

THE CANADIAN INDEPENDENT
ISSUED FOR THE BENEFIT OF INDEPENDENT THEATRE OWNERS
PATRONIZE THE ADVERTISERS WHO MAINTAIN IT.

THE CANADIAN INDEPENDENT

VOL. 3, NO. 5—MARCH 1, 1938

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Managing Editor

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EDIT VIEWS

(Continued from Page 1)

faculty of visualizing both at close range and with the bird's-eye-view of the objective critic.

It seems strange that at this stage of film development, that the wider scope of interest and importance of the motion picture should still need emphasis, but such seems to be the case. There are still the false prophets of the industry who insist by spoken and written word that motion pictures must not concern themselves with anything but peddling the dope of forgetfulness. These prophets have cried out against the inclusion in theatre programs of such films as the recent March of Time Newsreel, "Inside Nazi Germany 1938" and against films of social or any other significance. According to them the theatre should grind out nothing but the pulp-type of celluloid tripe that limits all human interest to the physical equatorial zone, or as Red Kann, of Box Office so patly put it, that the subject of Boy Meets Girl is still of more immediate importance than that Hitler should meet his Waterloo.

We are fully aware that tons of pulp reading matter are consumed by a jaded and sophomoric public, and we agree with Mr. DeMille that miles of its equivalent in celluloid is demanded by the same section of the public. That leaves us cold. But we flare up when the vital, both in the immediate and the enduring, is assailed in either paper or celluloid.

The nearsighted attitude of the pigmy prophets of the theatre that attempts to banish the significant from the screen, is comparable to the stand of the fanatics who burn books. The genius that gives birth to authentic creations outlives the taboos and the physical attacks visited on it by its would-be assasins.

Celluloid has come to be the material on which much of our history and literature is being recorded. It cannot help being as disturbing at times as it is beautiful, as provocative as it is sedative; for only as it moves people in a wide range of emotions, is any medium of expression functioning completely. We do not begrudge the immature their pap or pulp, but we say hands off the red meat of art and life until you develop a stomach for it.

And if the psuedo-critics will keep their ears to the ground for Hollywood rumblings, they will hear that the grown-up section of the public is becoming a considerable vocative majority, one which is passing up the thin gruel of concocted entertainment hitherto dished out, and making known an unmistakable demand for bigger, better pictures in which the story is the thing. The best writing talent procurable is being drafted to fill that requirement. Literature of the past and present is being translated onto celluloid. Present-day history is being recorded on celluloid. The newsreel is the living newspaper of today, and a censorship ruling out contentious matter from the newsreel is as undesirable as a similar censorship for the press.

It is better that the pros and cons of the German newsreel should rage and that audiences should boo and cheer, than that audiences should sit in the theatres of the land, inert, like drugged victims drifting through smoke screens of false security toward the rude awakening that it has happened here.

Paramount, Toronto Exchange, Improves Print Service

As a result of the recent complaints of exhibitors regarding the condition of prints, Mr. Jack Hunter, Toronto's general-manager of Paramount, has arranged to put on an extra man in the exchange revising room to check on oil stains and other flaws.

Paramount brings in more prints than most of the other exchanges, and is now prepared, according to Mr. Hunter, to adequately service these prints.

EXHIBS NOTE

Cancellation Privilege

According to clause 20 of the Canadian License Agreement, exhibitors may cancel one picture from any category as against each picture that was roadshowed by that company, provided the roadshow picture was on his schedule. The roadshowed picture itself may not be cancelled.

Notice in writing must be given to the exchange in question fourteen days prior to the exhibition date of the picture to be cancelled.

The pictures roadshowed during the 1936-7 season were: "The Good Earth," "The Great Ziegfeld," and "Lost Horizon."

Zanuck Honored By French Government

Darryl Zanuck, production head of 20th Century-Fox was promoted by the French government from Chevalier to the rank of Officer of the Legion of Honor.

Abolish Strip-Tease Aim of Welfare Council

The Law Observance Committee of the Community Welfare Council of Ontario are seeking to abolish the strip-tease act.

Chairman Clifford J. Howard, at the annual meeting reported that "under the law as at present interpreted, there seems to be no way of permanently abolishing that particular evil." One of Toronto's former strip-tease show-houses has voluntarily given up that type of entertainment when approached by civic organizations which pointed out its objectionable nature from the standpoint of public morality. Toronto now has only one theatre in which the strip-tease burlesque is a regular part of the program.

The committee on Community welfare is also considering ways of combating "a certain type of magazine now being published in Canada, and obviously indecent and objectionable."

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Mar. 1, 1938 THE CANADIAN INDEPENDENT Page 3
ISSUED FOR THE BENEFIT OF INDEPENDENT THEATRE OWNERS
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PROPOSED CHANGES IN CANADIAN LICENSE AGREEMENT

By Harold Kay, Ben Ulster and Harry Firestone (Press Com. ITA)

In the summer of 1936 the Independent Theatres Association of Ontario had their contract committee sit down with the organization's attorney for the purpose of examining the Canadian License Agreement and drafting proposed changes for the sorest spots in the contract.

The clauses suggested for deletion or alteration together with additional clauses embodying an extention of exhibitor rights, were published in the August 15th edition of the Canadian Independent of 1936.

Since, at this time, the Motion Picture Distributors and Exhibitors Association has been so courteous as to invite the ITA to submit its ideas of necessary changes in the standard contract, we thought it might be timely to restate the case at this time, as practically none of the changes have been incorporated into the contract as yet.

The following is not by any means a complete statement of the case. It does however form a basis from which to work, and indicates how much needs to be done if the standard contract is to be made an equitable instrument of trade instead of a bone of contention in the industry .

Clause 8 — The protection given by this clause in cases where films are lost, damaged or destroyed should be extended so as to provide — (a) that the exhibitor shall not be liable for loss, damage or destruction until the film comes into his possession or after the film goes out of his possession.

(b) That the exhibitor shall not be liable for loss, damage or destruction while the film is in the exhibitor's possession if such damage, loss or destruction is caused by fire or theft. The exception as to fire while the film is in the exhibitor's possession shall not apply where the fire originates in the projection machine.

(c) The original provision in this clause permitting the exhibitor to return films within sixty (60) days should be allowed to stand.

In case of loss of film in transit, the exhibitor should have 60 days in which to trace and return the product before he is made to suffer the full cost of the lost film.

Clause 11 — The second paragraph in this clause should be eliminated. It prohibits the exhibitor from the full use of advertising accessories, such as stills and posters, after he has paid for them. This material should become the property of the exhibitor after purchase and he should be free to make any subsequent use of this material for his own benefit.

Clause 12 — This clause should be eliminated. When the exhibitor pays his rental fee to the distributor, that fee should entitle him to the full use of the product leased without further charges of any kind being levied against him, such as taxes and/or charges mentioned in this clause.

Clause 17 — Provision should be made whereby the exhibitor shall have the right to cancel any offer made by him to the distributor at any time until the acceptance of the said offer by the distributor.

Clause 19 — The method of computing damages as set out in this clause is unfair to the exhibitor. In cases where the distributor is entitled to damages for the failure of the exhibitor to exhibit percentage photoplays, that the damages to be paid to the distributor should be an amount equal to the average price paid by the exhibitor to such distributor for the last twenty (20) pictures leased by the said distributor to such exhibitor.

THE FOLLOWING ADDITIONS TO THE CONTRACT ARE SUGGESTED:

1. Where there are two or more pictures sold in a group on percentage to the exhibitor and guarantees are provided for, the percentage to be paid above the guarantees should not be based on the returns for each picture but should be based on the average over the group of pictures. Take as an example the purchase of ten pictures with a guarantee of $100.00 for each picture and a percentage on receipts of over $300.00 for each picture. The amount to be paid to the distributor should be the sum of $1,000.00 plus percentage of receipts over $3,000.00.

2. Film prices should include score charges as part of the license rights.

3. Where there are prior runs which exercise clearance, there should be an onus on the exchange to notify the exhibitor of the availability of such pictures in sufficient time to allow the exhibitor to receive a date as soon as it becomes available under the clearance schedule.

4. A clause should be inserted in the Agreement for the purpose of assessing damages as against the distributor for a breach of contract on priority. These damages should amount to at least the rental of the film; and in addition, the exhibitor should have the option to refuse to display the film under the contract.

5. There should be a standard minimum cancellation clause of one picture in six for any group of pictures leased. In cases where the distributor sells a group of pictures without designating stars, directors or stories, this cancellation clause should be increased to one in four.

6. There should be a standardization, consolidation or elimination of the extra clauses inserted on the face of the contract by each exchange.

7. In case film is not made available for exhibition at the time agreed upon, after the picture has been duly booked, the distributor should be made liable for damages to the exhibitor, the extent of damage to be determined by a neutral body. If the theatre is forced to remain dark, or the exhibitor is con-

(Continued on Page 4)

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Mar. 1, 1938

"Snow White" Makes Unique Record

The opening run of the first feature-length animated picture "Snow White and the Seven Dwarfs," made by the Walt Disney Studios, has made a world record, both in attendance and grossing power at the world's largest motion picture theatre, Radio City Music Hall in New York.

The picture ran five weeks, outstaying any other film by two weeks, grossed $600,000, or over $100,000 per week. This gross take in New York's premiere show-house represents one half of the cost of making the picture.

From the Music Hall, the picture moved to the Palace and made a record gross of $25,000 for the first week.

On the West Coast "Snow White" is having a phenomenal run at the Carthay Circle theatre, is being now in its 8th week, with expectations that it will stay on.

The picture opens in Canada at the Uptown theatre, Toronto, on March 3rd; at the Palace theatre in Montreal, February 25th; the Capitol theatre, Ottawa, March 10th; and the Capitol theatre, Hamilton, Mar. 10th.

Buying terms for this feature are set at the high of 50 percent; Independent exhibitors are dubious about small theatres warranting this charge, and adjustments of price are being asked in neighborhood spots.

LICENSE AGREEMENT

(Continued from Page 3)

strained to procure substitute product on short notice, the damage shall include a gratis exhibition of the film in question together with a sum of money equal to the total receipts of the run as booked. Receipts per day to be determined by taking the average net receipts of that theatre for the period of thirty exhibition days prior to the date in question.

BUILDING NEWS

ONTARIO — The Capitol and Strand theatres at Kirkland Lake are scheduled for alterations and additions. The Theatre Holding Co. Ltd., of Toronto, owners of both houses, is planning to lower the stage of the Strand, increase the seating capacity and install a new front and marquee. Mr. Herbert G. Duerr of Toronto has been engaged as architect.

The purchase of a new $45,000 theatre site on Broadway St., Tillsonburg, is being negotiated by Famous Players Canadian Corp.

The Roxy theatre, Harriston, an independent, has been opened by the owner of the Roxy theatre, Mt. Forest, Ont.

A contract has been let for the building of a theatre and stores at Swansea, at an estimated cost of $60,000.

The Savoy and Classic theatres at Owen Sound are being partially renovated, new velour seats and aisle carpets will be part of the fresh equipment.

QUEBEC — The Alexandra theatre at Rouyn will shortly be altered and enlarged. Contracts for portions of the work have already been let.

The new 800-seat Trafalgar theatre at Cote des Neiges Road, Montreal, is being planned as a de luxe house according to detailed statements released by the Junction Realty Corp. A modernistic note will be struck by the use of glass brick, structural glass, tile, tarrazzo and parabolic reverse flooring.

MANITOBA — The Gayety theatre, Winnipeg, will be redecorated, reseated, equipped with new projection machinery and add a new foyer.

NOVA SCOTIA — Two new theatres were opened here, the Capitol, at Springhill and the Rivoli at North Sydney.

BRITISH COLUMBIA — The Famous Players' Empress theatre at Vernon will be rebuilt at an estimated cost of $45,000. Mr. Richard Curtis is the architect.

NEW BRUNSWICK—The Opera House at Grand Falls is undergoing partial renovation.

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Grand National Refinanced

Edward Alperson, president of Grand National, has announced his plans for the financial rehabilitation of the Company.

Fresh capital is to come from three different sources, namely, the Continental Trading Corp., that is to put up $250,000 Phil Gladstone, who will put in a like amount and Arnold Bernstein, son of David Bernstein of MGM, who is advancing $500,000, and will become president of the new set-up, with Alperson stepping down to head the Sales Department.

PARA. WINS CASE

(Continued from Page 1)

tiffs had alleged that Paramount and seven other producer-distributors produced 75 percent of the pictures exhibited in the U.S. and enjoy a practical monopoly as independent exhibitors cannot obtain product except on the distributor's terms.

GOV'T ON CBC

(Continued from Page 1)

The Committee will be of the House of Commons and will have access to the annual reports and all "such other information regarding policies and revenue and expenditures as the Committee may desire." It will also be given details of commercial contracts entered into between the CBC and United States firms.

TORONTO THEATRES FIRST RUN

IMPERIAL — "GOLD IS WHERE YOU FIND IT" — WARNER BROS.

SHEAS — "INTERNATIONAL SETTLEMENT" — 20TH CENTURY-FOX.

LOEWS — "BAD MAN OF BRIMSTONE" — MGM. "LOVE IS A HEADACHE" — MGM.

UPTOWN — "THE BARONESS AND THE BUTLER" —20TH CENTURY-FOX

TIVOLI — "CHANGE OF HEART" — 20TH CENTURY-FOX.

HOLLYWOOD — "PETER THE FIRST" — COSMOPOLITAN.

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B.O. Off, Air Competition Continues

Exhibitors kept dropping in at the joint offices of Exhibitors Booking Association and The Canadian Independent at 21 Dundas Square, Toronto, with anxious faces, and inirate tones, asking if anything is being done about radio competition. The only answer we can make is that plenty is being done about competition and it is all being done in Hollywood, and the competition goes on in the face of protests and sinking box office receipts. A recent report in a Hollywood trade paper bears the alarming headline of a general box-office slide of 18 to 20% in the United States with certain industrial sections showing a 35% falling off. The worst week-end business in 18 months showing on the West Coast itself.

Figures for the Dominion are not available at this writing, but judging from information dropped into this office, which is a sort of clearing house for exhibitors, the falling off is even more serious in Canada than across the line.

The depression or recession, whichever one wishes to call it, perhaps has much to do with the gloom of the picture, but it cannot befog the issue completely. A man is noworse off on a Thursday, whether he is employed or unemployed, than he is on other days of the week, yet Thursday, the night of the big Hollywood broadcasts, marks the lowest spot on the exhibitor's financial chart in these parts.

If the industrial situation were in a healthier state, and receipts at a more normal level, perhaps the extra competition furnished exhibitors by the Hollywood production studios could have been taken as the one fly in the ointment and swallowed nevertheless. But conditions generally being what they should not be, the ointment is beginning to take on the flavor of pure fly-juice to the small exhibitor, and small as he is, producers should remember that he represents 75 percent of the Canadian market, and a sizeable chunk of the American market.

Drop In Number Of Theatres

According to the Bureau of Foreign and Domestic Commerce the number of motion picture theatres the world over, has dropped from 97,379 to 89,097 in the last year.

U. S. pictures command 70 percent of the foreign screen playing time.

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DIGEST of REVIEWS

RKO RADIO

CRASHING HOLLYWOOD—
Again poking fun at Hollywood, this wise-cracking little comedy will go far to help any program. Lee Tracy keeps things moving at a fast tempo.

EVERYBODY'S DOING IT—
Keystone Rides Again! Sally Eilers and Preston Foster try hard in an impossible story. Comedy relies entirely on poor slapstick.

RADIO CITY REVELS—
This musical comedy, while satisfactory, just misses being superlative. A cast headed by Jack Oakie, Milton Berle, Bob Burns, Jane Frohman, Victor Moore and Helen Broderick, contribute, but the picture lacks punch.

REGAL

MURDER ON DIAMOND ROW—
This comes nearer to the American-made feature than anything coming out of England so far. While this one is not as big as the usual London Films' production, it is good entertainment and Edmund Lowe heads the cast.

BAD MAN OF BRIMSTONE—
Here is a vehicle starring Wallace Beery that recalls his "Viva Villa." This elaborate Western will do well where this type of fare is popular.

MANNEQUIN—
Joan Crawford and Spencer Tracy in a picture that gives Joan Crawford a chance to wear swell clothes and to act. She does both extremely well.

LOVE IS A HEADACHE—
This picture emerges as swell entertainment for the whole family, and word-of-mouth build-up should help business. Stars Gladys George and Franchot Tone.

20TH CENTURY-FOX

INTERNATIONAL SETTLEMENT—
Here is a picture depicting the Chinese war scene with plenty of action and thrills. It is well done but a bit hard to take. Comedy relief indicated. Delores del Rio, Geo. Sanders and June Lang head the cast.

WALKING ON BROADWAY—
A program with a swell cast headed by Claire Trevor; has a story about six Broadway chorines with a melodramatic sequence in which one girl is killed, another accidentally commits suicide and a third is tried for murder.

UNIVERSAL

THE JURY'S SECRET—
A pleasing little grade B picture about an innocent man who is tried for murder and freed by one member of the jury confessing. Strong support indicated.

COLUMBIA

PENITENTIARY—
Walter Connolly does an excellent job in this remake of the Criminal Code. It is straight prison fare and needs contrasting with a good laugh-provoker.

PARAMOUNT

BIG BROADCAST OF 1938—
This picture boasts a swell cast, lavish production, good cartoon sequences and some swell music, but emerges as just another formula picture that does not compare favorably with past Big Broadcasts, but will do a fair amount of business.

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TAYLOR ON CONCILIATION

(Continued from Page 1)

Co-operation Better Than Tug-of-War

"It has been one of my strongest convictions that progress is best served by peacful means, by co-operation rather than by tug-of-war methods. Competitive building resulting in over-seating and dark houses is a symptom of poor management and lack of co-ordination in the industry. I was eager to join and work within a body that had for its aim the applying of intelligence and good will to insure the progress of an industry I have been engaged in since early youth.

"One of the first achievements of the new enlarged Film Section, with independent representation, was the forming of the Conciliation Committee, calculated to handle trade practice problems and grievances. I felt that this was a long stride forward in the right direction and willingly joined the group elected to work on this committee; the other members being: Mr. H. Allen, L. M. Devaney, S. Fine, H. Freedman, T. Long, J. P. O'Loghlin, A. Polakoff and C. Robson.

Clearance the Thing

"At the first meeting of the Conciliation Committee I made it clear that the most urgent subject for consideration before this body was the subject of clearance. Independent exhibitors for many years have felt the unfairness of the present clearance schedule, and were anxious to present their case for a readjustment of protection periods. A stumbling block to a frank consideration of this problem was immediately presented by representatives of the Famous Players Corp. who expressed an unwillingness to lend themselves to this discussion.

"Although little or nothing has been done with conciliation so far, I have not abandoned hope that Famous Players through its president, Mr. N. L. Nathanson, will eventually see the unfairness of asking independent exhibitors to sit down and talk conciliation with them as long as the yoke of unfair protection is still fastened around their necks.

"The clearance schedule as it stands today in Canada is overbalanced in favor of the Famous Players circuit, and the attitude of its representatives has so far been, that they are determined to keep it that way."

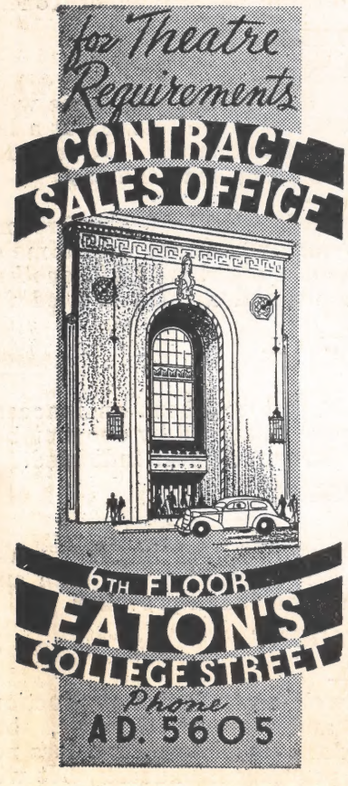
"Not only subsequent exhibitors suffer by this unfair arrangement, but the audiences of neighborhood theatres who are kept waiting unduly long for pictures, and the distributors who lose heavily because the drawing power of pictures built up by huge sums spent in advertising, peters out before the picture is generally released. A recent example of a sane and sporting attitude toward clearance was the waiving of this right by Radio City Music Hall when its manager allowed "Snow White" to open at the Palace theatre, New York, directly after it finished its run at the Music Hall.

"To prove that my stand on clearance is not a theoretical one, but wholly practical, I can site the case of independents having first-run United Artists' product for the current year. I have found it entirely practical to waive protection on these important pictures and allow subsequent houses to begin their runs immediately following the first runs booked through Exhibitors' Booking Association, which organization is in my control.

"Until Famous Players' representatives are willing to relinquish some portion of the unfair advantage now enjoyed by their company, there will be no conciliation worthy of its name here. The Independent Theatres Association has taken an irrevokable stand that clearance is the first hurdle in this steeplechase. and that the mare had better learn to take her jumps if she is to stay on the track.

"At the last annual meeting of the Motion Picture Branch of the T.B. of T., I was elected chairman. I feel honored by the confidence shown in me, and I am anxious to serve to the best of my ability, but, unless good faith on the part of Famous Players is added to that show of confidence, I will find it impossible to act either in my capacity as chairman or conciliator.

"So far the subject of clearance has deadlocked every conciliation meeting, and the business accomplished was of too trivial a nature to warrant the expenditure of time involved. This subject is down for consideration on the agenda of the next meeting, and either the ice jam will be broken or the peace bridge will go down."



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QUOTA ACT

(Continued from Page 1)

what is believed will be a free-for-all fight.

The exhibitors' quota for Empire product has been raised by the Committee from 10% to 12½%. This boost will be strongly protested by both English and American interests who have expressed their intention of carrying the fight to the floor of Commons in order to modify the "suicidal clauses" in the Act.

Toronto Girl Gets Film Contracts

Shirley Somerville, of Oriole Parkway, Toronto, has been signed up by 20th Century Fox and will dance in "Four Men and a Prayer" with her dancing partner, Antonio Cansino. The film stars Loretta Young. Shirley is 18 years old, studied dancing as a hobby at the Cecil de Costa Studio, appeared in plays at Hart House and with the Canadian Drama League, and is a cousin of the late Sir Guy Standing.

QUEBEC CASES

(Continued from Page 1)

The ordinance prohibiting children under the age of 16 to attend theatres in that province was enacted following the fatal fire at the Laurier Palace in which 79 children lost their lives. An amendment to this ordinance is now being considered, which would reduce the age limit at which children may be admitted to Quebec theatres from 16 years to 12 years. Parents, as well as exhibitor organizations are trying to amend the ordinance, as it is felt to be a deprivation to children that they may not avail themselves of the advantage of seeing many of the excellent educational, historic and charming entertainment now being generally enjoyed by children everywhere.

A special petition was submitted to Premier Maurice Duplessis by a children's organization, the Empire Correspondence Society, that they be permitted to see Walt Disney's feature, "Snow White and the Seven Dwarfs," and the Premier has intimated that the law will be informally suspended in favor of children seeing this feature.

From recent reports on the subject of reduction of age limit, it seems likely that aleviation is not far off as it has been pointed out to city authorities that modern fire regulations make theatres one of the safest types of fire risk.

OTHER CASES PENDING

Hearings on approximately 20 other cases of alleged violation of the ban on children's admissions were held up, pending decision of the two dismissed cases. It is expected that the necessary authority of the Attorney-General will be procured before these cases are heard.

Italy's ban on two Joan Crawford pictures, "The Last of Mrs. Cheyney" and "The Bride Wore Red" has been revoked.

P.T. Ass'n. Scrutinize Films For Children

The Toronto Home and School Association has become actively interested in the nature of Saturday matinees at motion picture theatres and has secured the co-operation of Colonel Cooper's office in effecting an improvement in the selection of films for children. Under the Ontario Theatres Act, Saturday matinee is the only time at which children are permitted to attend Toronto theatres unattended, and Mrs. J. A. Shewfelt, Chairman of the Radio and visual entertainment Committee of the Home and School Association stated that special attention should be given to children's requirements for these performances.

An arrangement has been reached between the Home and School group and the Motion Picture Distributors and Exhibitors of Canada, whereby, notice to the latter as to the undesirable nature of any picture scheduled for Saturday matinee, will effect a change to a more desirable picture without expense to the exhibitor.

In one case where "Wine, Women and Horses" was booked for a Saturday matinee, a complaint from the ladies brought a last-minute change to a more fitting subject for children.

CANADIAN PLAY PASSES 100th BROADWAY PERFORMANCE

Brian Doherty's play "Father Malachy's Miracle" was written in Toronto, and Mr. Doherty is still a resident of Toronto.

His play, one of the current Broadway hits, has now passed its 100th performance.

Hollywood Manager To Wed

Mr. Raymond Allen, Manager of the Hollywood theatre, Toronto, and son of Mr. and Mrs. Jay Allen, of Columbia Pictures Corp., will be married March 20th to Miss Ruth Freedman of Montreal. Congratulations.

STRAVINSKY GETS 3c AWARD IN PLAGARISM SUIT

Igor Stravinsky, the famous Russian composer, was awarded three cents by a Paris Court in his suit against Warner Bros., based on alleged plagarism of his "The Fire Bird" in the picture of that name. Stravinsky will appeal.

VACATIONING

Mr. S. Firestone of the Esquire and Aster theatres, Toronto, is vacationing with his wife in California. He will make the rounds of the production studios while there, Mr. A. Polakoff, treasurer of the ITA has gone to Florida for several weeks, where he will join Mr. H. Freedman, president of the ITA and Mr. S. Ulster of the Board of Directors.

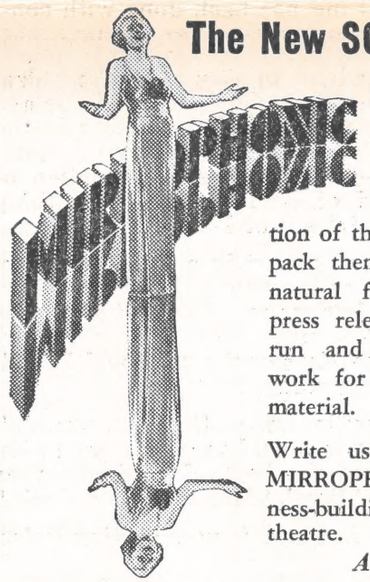
Attempted Robbery of Theatre Unsuccessful

An attempt to break into the safe at the Capitol theatre, New Toronto, was foiled when constable Nelson Yates flashed his light in making his rounds on the night of February 21.

A hole was almost burned through the safe when the constable entered the office of the theatre, the thieves meanwhile escaped through the rear entrance which was found open.

CONDOLENCES

To the Allen family of Columbia Pictures of Canada Ltd. on the death of their mother. Mrs. Sarah Allen, deceased, Feb. 24. She will be mourned by a large circle of friends as well as her family, and will be missed by the various organizations and philanthrophies she sponsored.



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THE CANADIAN INDEPENDENT
ISSUED FOR THE BENEFIT OF INDEPENDENT THEATRE OWNERS
PATRONIZE THE ADVERTISERS WHO MAINTAIN IT.
Mar. 1, 1938

Personalities

Alan Mowbray ordered twenty-two dress extras in evening clothes and two Indians in full war regalia from Central Casting to see him off at the railroad station when he trained east the other day. It set Alan back $400, but what's the diff, one way or the other, we pay for friendly displays.

Studio employees chipped in and bought Connie Bennett a silver cigarette case. The spokesman for the crowd told Connie they thought she was tops despite aerial stench bombs hurled at her recently. If a gal can rate with the mob on the lot, she's apt to have the 'makins' herself and the cigarette case is all she needed.

Carole Lombard and Clark Gable are leaving on a hunting trip to Mexico. If they are going together what is there left to hunt for?

Johnny Weismuller became a human pincushion when he fell off a cliff and landed in a cactus bed. He went to the hospital to be plucked. Nobody can call him spineless until the job is done, then they are welcome to try.

Joan Crawford and Franchot Tone are said to be making single tracks for a disunion. Joan is pitching her "tone" a little higher for grand opera stuff right now.

And talking of singing ambitions, Jeanette MacDonald is putting up a fight for a three-month leave in her contract for concert work. She lost a $10,000 concert engagement because of the prohibiting clause in her present contract.

Is Jimmy Fidler's face red? He advised Robert Montgomery in a recent broadcast to stay away from dramatic stuff and return to comedy. Now Robert is named as a contender for the Academy award for acting in the role that brought out Fidler's comment, and the picture, "Night Must Fall" was named as the best production of the year by the Film Board of Review. The best thing about advice is that you can take it or leave it.

Louise Hovick was offered a part in a Broadway production provided she would use the name, Gypsy Rose Lee, made famous in strip-tease burlesque. Louise turned the offer down, she believes like Juliet that "a rose by any other name—" but unfortunately sweet smells and Broadway publicity are not the same thing.

Wayne Morris bet Priscilla Lane that he wouldn't catch her cold while working in a cold rain on some swimming pool sequences. He lost the bet. The picture they were working on was Warner Bros'. "Men Are Such Fools."

Paul Muni, after a stay in Paris, is now visiting Palestine.

Jean Acker, widow of Rudolph Valentino, arrived at the Hollywood hotel, went to an old hotel register on display, and tore out the page that she and husband Valentino registered on during their honeymoon. She was allowed to depart with the souvenir.

Anita Louise has a sculptress friend who does statuettes of Louise's boy friends with likenesses of their heads placed on classic Greek bodies. A little nearer to the heart's desire Louise?

Warren William has made an unique trap to scare off rats who were getting away with the chicken feed on his ranch. This trick trap fastens a collar with a bell on the neck of the rat, then lets it go to scare all the other rats. This is one better than belling the cat. Now if Warren can enlarge the trap—.

Dominion Film Statistics 1936

	Theatres	Paid Admish.	Gross Receipts	Average Ad. Price
Toronto	102	22,301,324	$5,198,000	23.3 cents
Montreal	62	22,006,918	4,797,300	21.8 cents
Winnipeg	32	7,205,339	1,592,000	
Vancouver	31	8,950,627	1,850,000	

Gross receipts in 1936 as compared with 1935 declined by 0.1 percent in Winnipeg; 2.8 percent in St. Thomas; and 5.5 percent in Victoria.

The average admission price was highest in London, Ont., at 27.6 cents and lowest at St. John, N. B., at 19.2 cents.

An Open Letter To Roly Young

My Dear Mr. Young;

If I may make so bold as to interrupt your present somnolent mood, I would like to call a few facts to your attention:

1. The editorial appearing in the Edit Views column of the Canadian Independent, excerpts of which you so kindly reprinted in your column of the Mail and Globe on February 22, was written by me, the editor, not by Mr. Nat Taylor.

2. Mr. Nat Taylor does not publish the Canadian Independent; this paper is published by the Independent Theatres Association, of which Mr. Taylor is vice-president.

3. Neither Mr. Taylor, nor the organization of which he is the head, namely, the Exhibitors Booking Association, have ever submitted to you pictures for criticism. Exhibitors Booking is a buying and booking service, not a film exchange.

4. If you have ever been invited to preview pictures in the screening room of Exhibitors Booking, 21 Dundas Sq., Toronto, it was by invitation of the distributors of those pictures, and the screening room was let for that purpose by Mr. Taylor's organization.

5. "Peter The First" and the other Amkino films you mention in your column are distributed in Canada by Cosmopolitan Films, 277 Victoria St., Toronto. The screening of "Peter" took place at the screening room of Exhibitors Booking by arrangement between the two Companies.

6. Besides getting the first prize at the Paris Film Exposition, "Peter the First" was hailed by all able critics and praised by William Dieterle, director of "The Life of Emile Zola" as one of the finest films he had ever seen. Its theme is historic, of a period long before the advent of the present Soviet government and it is entirely free of "propaganda."

Now I will tip-toe out and let you go back to sleep again.

Yours very truly,
S. H. Falk, Editor,
Canadian Independent.

"White Oaks" at Toronto

Mazo de la Roche's London Hit "WHITE OAKS," the play adapted by this famed Canadian author from her Atlantic Monthly $10,000 prize novel "White Oaks of Jalna," will be shown at the Royal Alexandra theatre at Toronto for one week beginning February 28th.

This is the first Canadian play that ever made a hit in London. Miss de la Roche was born and educated in Toronto.

Novel Exploit Stunt at Loew's, Toronto

Candid cameramen are loose in downtown Toronto, and the fortunate victims of their shots may find cabinet-sized photo of themselves posted on the outside wall of Loew's theatre, entitling them to a free admission ticket to the current show.